



Cleveland Art



April 2009

The Cleveland Museum of Art Members Magazine

Your ongoing involvement is much appreciated as we approach an exciting milestone in the life of the museum

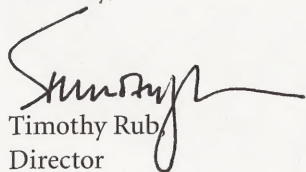
Dear Members,

The first thing I would like to do after a long winter filled with economic uncertainty is to offer our deepest thanks for your continued support of this institution. The contribution you make as a member of the museum matters, now more than perhaps at any time within recent memory. At this difficult moment for the museum and for so many other cultural institutions in this community and, indeed, across the country, we can take heart in the fact that membership remains strong and continues to sustain our work. That is especially true at the Cleveland Museum of Art, where our membership stands at over 26,000 households, 7,000 more than when we began our renovation and expansion project four years ago.

Your membership contribution helps in many different ways. It supports great exhibitions like *Friedlander* and *Art and Power*, both of which will remain on view until the end of May and have been praised by the press and public alike; great performances like those offered in this year's VIVA! and Gala Around Town series; and great community events like Parade the Circle, which will celebrate its 20th circuit of Wade Oval this June. So, once again, many thanks for your help. It does matter, because it shows how much you care about this institution and all that it gives back to the community.

In addition to presenting a broad range of exhibitions and programs this spring, we are hard at work putting the finishing touches on the galleries of the new east wing, which will open in late June. Next month's issue of *Cleveland Art* will focus on the installation of our superb holdings of modern and contemporary art in these galleries and on all of the wonderful programs we will offer during the summer months. Please make sure that the weekend of June 20 is clear on your calendar and plan to spend those days and the rest of the summer helping your museum celebrate its ongoing transformation. Between now and then, be sure to see *Friedlander* and *Art and Power* and take advantage of the wealth of activities—many of them free—here at the Cleveland Museum of Art.

Sincerely,


Timothy Rub
Director

What's Happening

● Circle of Masks Festival

Sunday, April 26, 1:00–4:00. This free kickoff event for parade season highlights the parade theme, *Chiaroscuro: Beguiling the Penumbra*.

● Friedlander Talks

Sunday, April 5, 2:30 *Lee Friedlander*. Peter Galassi of the Museum of Modern Art in New York.

Saturday, April 18, 2:30 at the Akron Art Museum, One South High, Akron. *Lee Friedlander's Factory Valleys*. Barbara Tannenbaum, director of curatorial affairs, Akron Art Museum.

Sunday, May 17, 2:30 *Lee Friedlander: Then and Now*. Rod Slemmons, director of the Museum of Contemporary Photography at Columbia College in Chicago.

● Basil Twist's "Dogugaeshi"

Thursday, April 30 and Friday, May 1, 7:30; Saturday, May 2 and Sunday, May 3, 3:00 and 7:30, Brooks Theatre, Cleveland Play House.

● Dinner and a Movie

Friday, May 1, 6:00. Enjoy an African-themed dinner at 6:00 followed by Sydney Pollack's 1985 multiple-Oscar winner *Out of Africa*. Reserve through the box office: \$50, CMA members \$40. Movie only (at 7:30): \$8, CMA members \$6.

● Calling all e-mails

Get on our list by e-mailing membership@clevelandart.org. The museum does not sell or trade your e-mail address to other organizations.

Cleveland Art: The Cleveland Museum of Art Members Magazine

(ISSN 1554-2254)

Vol. 49 no. 4, April 2009

Published monthly except June and August by the Cleveland Museum of Art at Cleveland, Ohio 44106.

POSTMASTER: Send address changes to *Cleveland Art: The Cleveland Museum of Art Members Magazine* at the Cleveland Museum of Art, Cleveland, Ohio 44106. Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio.

Powerful Forces

Political power and mystical spirit come together in many of the African works now on view



Detail of *Male figure (nkishi)*. Songye, D.R.C. Wood, cloth, beads, iron bell, cord; h. 45 cm. Private collection. Photo: © Hughes Dubois, Paris/Brussels

Art and Power in the Central African Savanna comprises a selection of mainly figurative carvings in wood from the Songye, Luba, Luluwa, and Chokwe peoples in what is now the Democratic Republic of the Congo and adjacent Angola. The exhibition and its catalogue illuminate the political dimensions of works of art traditionally labeled as “power figures,” a term that typically refers to a figurative sculpture that contains magical or medicinal substances of plant, animal, human, or mineral origin. The exhibition and publication propose that some of the featured works usually viewed as political have spiritual associations and supernatural references as well, and thus may also be considered “power objects.” Accordingly, the majority of the works in the show refer simultaneously to religious beliefs and practices and worldly leadership.

Among the Songye people, the surfaces of power figures are altered and even partly concealed by beads, animal pelts, and skins. The Songye name by which these figures are known, *nkishi* (plural: *mankishi*), is one of many phonetic variations of a shared

This exhibition is organized by the Cleveland Museum of Art. Support for education and public programs has been provided in part by members of the Friends of African and African-American Art and the African-American Advisory Committee.



Male figure (possibly *hamba wa mwanangana*). Chokwe, Angola. Wood; h. 37.1 cm. Collection of Sidney and Bernice Clyman, U.S.A. Photo: © The Metropolitan Museum of Art, New York

Bantu term that is used by a large number of related peoples throughout the region from the Atlantic coast to Lake Tanganyika to denote such works and the complex practices that go with them. Aside from its meaning as a container of any type (not limited to the shape of a human or animal figure), *nkishi* also refers to the spirit force for which the receptacle provided a temporary vehicle or home. On their way from Africa to the West many of the large Songye power figures lost their perishable accessories, such as animal pelts and reptile skins, which their first foreign collectors considered “infectious” materials. But these animal attributes, along with pieces of plant material, horns inserted in the skull, and strips of metal sheet or brass studs attached to the face, indicate the mystical powers embedded in the sculpture.

In addition to their magical contents, the figures received sacrifices and offerings and were rubbed with oils and other substances. Their users were expected to follow certain rules and prohibitions. Rather than the carvers of the figurative support, specialists called *banganga* (singular: *nganga*) (a term in use throughout this vast region in Bantu-speaking Africa and translated variously as therapist, ritual expert, healer, or priest) were responsible for the transformation of the “empty” piece of wood into a powerful spirit-invested agent; the *banganga* were therefore identified as the actual makers of such complicated *mankishi*.

While most of the works on view in *Art and Power* are elaborate figurative carvings that are thought to exemplify the later forms of power objects in which the political and the religious merge, some of the objects belong to the broad category of protective or propitious devices usually labeled “amulets,” small portable objects to be worn or stored in the home. The exhibition also includes some remarkable nonfigurative and even nonsculptural power objects, which may represent their earliest stage of formal evolution. Few can be found in collections in the West, which are by definition selective and partial. Reflecting an arbitrary and subjective selection process, collections and publications have tended to focus on figurative and sculptural forms of art. Moreover, the secrecy surrounding many privately owned power objects has limited our knowledge of their cultural meanings.

The Chokwe term *hamba* (plural: *mahamba*) has many different and overlapping meanings beyond its primary significance of a tutelary, ancestor, or nature spirit that mediates between God and man. Figurative carvings are one of many material forms *mahamba* can take. Some are the focus of collective worship, while others relate to private matters. Although many Chokwe scholars have categorically denied any relationship between the two concepts, in the exhibition catalogue I argue that “power object” should be added to the many possible meanings of *hamba*, and that the term constitutes the equivalent for the terms *nkishi* and *bwanga* used among the Luba, Songye, and Luluwa. (This reasoning was especially informed by the dissertation of the Portuguese anthropologist Mesquitela Lima for the Sorbonne in 1969.)

Mesquitela Lima for the Sorbonne in 1969.)

Most Chokwe examples of so-called court art—images of chiefs and the culture hero Chibinda Ilunga—were imported to the West in the last quarter of the 19th century but were rarely accompanied by firsthand contextual information. The meanings and functions of these court-style figures have not been confirmed through modern fieldwork and remain largely speculative. In *Art and Power* I have interpreted Chokwe figures representing Chibinda Ilunga, chiefs, and their female counterparts as mahamba, and thus as power figures. In fact, in her 1982 monograph on Chokwe art, the Belgian art historian Marie-Louise Bastin also pointed out that some of these sculptures may have had a protective function, and that they were the focus of rites in which they were anointed with oils and chalk. Supernatural powers are also suggested by magically charged animal horns once inserted in the figures' heads.

Like its real prototype, the hat proper to the title of “Lord of the Land” (*mwanangana*) sported by the Chokwe figure of a chief shown on page 4 may originally have been empowered with magical substances. Judging from a comparison with another figure from a private collection included in *Art and Power*, however, this sculpture most likely held a tall iron spear rather than a charged horn in the container carved on its head. These features, combined with the obvious traces of oil and other ointments on the works' surfaces, seem to indicate that at least some chief figures pertained to a cult and probably served protective and curative purposes. Perhaps such Chokwe figures, aimed at safeguarding the authority and well-being of the chief and his people, were once preserved within the fenced enclosure called *cipanga*, surrounding a shrine where the chief's magical objects were kept. A spear stuck in a chief figure's head could suggest its transformation into a man-made version of the *axis mundi* which was usually represented by the *mukumbi* tree (*Lannea welwitschii*). Planted within the *cipanga* enclosure, this tree served as the abode of the mahamba ancestral spirits that protected the community.

The literature on power objects among the Songye, Luba, Luluwa, and Chokwe peoples reveals features of a shared culture. Among all four peoples some of the most frequently published and exhibited works, characterized by elaboration, large scale, and greatly refined and accurate anatomical and decorative detail, share religious and political dimensions. However, the production of such hybrid sculpture types was short lived and came to an end with the imposition of the colonial regime in the first decades of the 20th century, when the authority of the newly established centralized systems was curtailed by foreign powers. While these new elite forms of power figures waned, earlier forms, including nonfigurative and nonsculptural objects, did not disappear and in some places have survived to this day. ■■



Amulet (*nkishi*). Luba, D.R.C. Wood, metal, beads; h. 11.8 cm. Felix Collection, Belgium. Photo: © Dick Beaulieux, Brussels

Power object (*bwanga*). Possibly Luluwa, D.R.C. Horns, metal, warthog tusks, dirt; h. 20 cm. Felix Collection, Belgium. Photo: © Dick Beaulieux, Brussels

Sensation Without Representation

A modern puppet master creates his own twist on a nearly forgotten Japanese art form



The acclaimed puppet theater artist Basil Twist is the only American ever to attend the prestigious École Supérieure Nationale des Arts de la Marionnette in Charleville-Mezieres, France. From April 30 to May 3, Twist brings his most recent piece, Dogugaeshi, to the Brooks Theater of the Cleveland Play House as part of the museum's VIVA! and Gala Around Town series. Dogugaeshi is a fascinating synthesis of tradition and contemporary sensibility, as Twist describes here.

I studied puppetry in France, and while I was there I learned a lot about all the arts, particularly music and painting. It seemed to me that all these other art forms had evolved, but puppetry really hadn't. I was inspired by the Abstract Expressionists, who had tried to be liberated from representation. So a few years back, I made a piece called *Symphonie Fantastique*, my first foray into nonrepresentational puppet theater. It was acclaimed and I was very proud of myself.

A bit later I was in France at a puppet theater festival, where I saw a little black-and-white film clip of traditional Japanese puppetry from the island of Awaji. All it showed was a series of sliding screens. It was strange and so beautiful that I stayed

From a February 2009 interview by
Gregory M. Donley, magazine staff

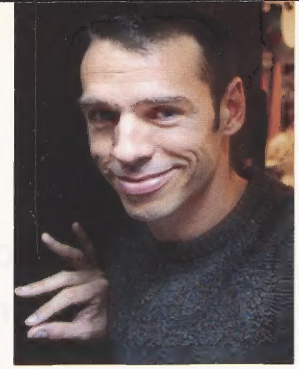
for hours to watch the whole video loop just so I could see that little 30-second clip again. Dogugaeshi, I soon discovered, is a tradition of puppet theater based completely on abstract forms. I was amazed and humbled. I had thought I was so smart, but here was this tradition that was already doing what I thought I had invented.

Dogugaeshi almost doesn't exist anymore. It is part of a larger story in Japan of traditional arts disappearing. But at one time there were 60 nomadic dogugaeshi troupes on the single small island of Awaji. So I set out to create my own piece. I built a stage with sliding wooden doors. I went up into the mountains and interviewed old people who remembered dogugaeshi from decades ago. Troupes would haul everything up these mountain paths and light the whole thing with candles. It turns out I'm part of a small movement of Americans who have contributed to the preservation of these traditional art forms. But honestly, that wasn't my intention—I just wanted to make a cool show.

Traditionally, the whole performance is driving toward an image called *sanjojiki*, which literally means “thousands of tatami mats.” The idea is it's like a palace, a vast space that is slowly revealed as these screens move back and forth, and eventually ends on an image of Mount Fuji.

My show starts with a re-creation of that first little film I saw. Then, as the screens and doors move, there are silhouettes of people moving, carrying things—echoing those nomadic troupes. Then the construction of the *sanjojiki* begins, as in the traditional form, but soon it starts to get destroyed. That was my experience: I was in a vault of a museum and amazingly I found some of the actual screens that were in that original film, but they were all torn up. All around were other screens and designs that had been used in the dogugaeshi, and off to one side was a puppet of a fox with long white hair, gold teeth, and nine tails. I felt like it was guarding them.

So back home I made my best approximation of that fox, and in the piece it acts as our guide. The last section recreates a traditional dogugaeshi with the sequence of unfolding spaces—but instead of stopping at Mount Fuji, it goes beyond there and ends simply with a small and intense spot of light, like a single candle surviving from the ancient tradition. ■■■



Basil Twist



Musician Yumiko Tanaka accompanies the puppet theater.

BASIL TWIST'S DOGUGAESHI

Thursday, April 30 and Friday,
May 1, 7:30
Saturday, May 2 and Sunday, May 3,
3:00 and 7:30
Cleveland Play House
Brooks Theatre

This hour-long performance features original shamisen compositions created and performed live by master musician Yumiko Tanaka. Not suitable for children under 12. \$41, CMA members \$39.

Presented in collaboration with the Cleveland Play House's FusionFest.

Not So Still Life

A snapshot of Mark Schwartz, photography devotee extraordinaire



Above and right: Mark Schwartz and Curator of Photography Tom Hinson confer in the new east wing galleries amid temporarily stored shipping crates.

If not for a fine arts elective requirement, Mark Schwartz's closet might be filled with tailored suits and crisp white shirts instead of his signature black tees and slacks. One serendipitous decision can change the course of a life, and in Schwartz's case, enrollment in a college photography class quickly usurped his earlier aspirations of a law career. Photography became his passion. Starting out at Rutgers and ending up at Princeton to study with the renowned photographer Emmet Gowin was an unforeseen journey for Schwartz. From there he went on to earn an M.F.A. degree from Ohio University, then moved to Cleveland to begin a successful career in visual communications.

Schwartz is now president and creative director of the pre-eminent award-winning design firm Nesnadny + Schwartz, the company he founded more than 25 years ago. With the demands of his growing business, Schwartz may have put down his camera professionally, but his interest in photography as a creative director, collector, supporter, and advocate has never wavered. "While I stopped making pictures many years ago," he says, "I get just as much gratification from commissioning great photographers to partner with us and our clients." And so he has, most notably by setting a precedent of using fine art photographers to illustrate the annual reports the firm began creating for the George Gund Foundation in 1989.

For one of the early reports, Schwartz contacted photographer Lee Friedlander, who upon learning he would have broad creative control immediately agreed to the project. "Lee was like an official stamp of approval," says Schwartz. "Once that report was published, I certainly had my calls returned. Virtually everyone wanted to be a part of the Gund commission." Schwartz is quick to add that the best part of his experience working with Friedlander is the close friendship that developed.

It is to Schwartz's credit that Friedlander's photographic series *Factory Valleys* is currently on exhibit again after 30 years, and that the Cleveland Museum of Art is the Midwest venue for the traveling *Friedlander* exhibition. Several years after attending the opening of *Friedlander* at MoMA in New York, Schwartz approached CMA director Timothy Rub with the idea of bringing the exhibition to Cleveland. Schwartz pledged his support with the condition that Rub try to convince Mitchell Kahan, director of the Akron Art Museum, to present *Factory Valleys* at the same time. Kahan agreed and Schwartz remained true to his word.



Mark Schwartz with daughters Emma (left) and Sophie and wife Bettina Katz.

"The concurrent shows are marvelous complements to one another, but more important to me is this whole idea of regionalism," says Schwartz. "The fact that there are significant economic challenges in this part of the world right now underscores the importance of forging partnerships, and these coordinated efforts in Cleveland and Akron are a fabulous and inspiring example of that."

Schwartz and his wife, Bettina Katz, recognize that the need is endless and resources are finite, so they look for philanthropic opportunities where they can make a meaningful impact. He and Katz are the sole sponsors of *Factory Valleys*, but for the Cleveland exhibition Schwartz took a creative approach by also engaging photography enthusiasts Fred and Laura Ruth Bidwell, Agnes Gund, and Toby Devan Lewis. "You can accomplish amazing things when a few committed people get together and pool several relatively modest gifts into one major endeavor." Director Timothy Rub adds, "An exhibition supported exclusively by a collaboration among individuals is quite rare and quite wonderful."

Schwartz cites a prior experience as another example of philanthropic collaboration. As a board member of MOCA Cleveland, he offered in 2004 to underwrite the expense of MOCA commissioning Spencer Tunick—known for his photographs featuring large numbers of nude people—for an installation on Cleveland's East Ninth Street pier. Schwartz enlisted Timothy and Nancy Callahan and Stewart and Donna Kohl to add their support to the project. It was money well spent in terms of public relations for MOCA, but the CMA benefited as well. The final Tunick print was donated by the group to the museum's permanent collection.

In 2005 Schwartz was asked to join the CMA board of trustees, and in this role he has participated on the board's marketing and collections committees as well as with the museum's Friends of Photography group. But his legacy runs deeper. To celebrate Schwartz and his wife's generous commitment to the CMA's renovation and expansion project, the museum has named its first dedicated space for the photographic medium in their honor: the Mark Schwartz and Bettina Katz Photography Galleries. Photography will now take its rightful place at the museum, "with its history, its stars, and its movements," and Schwartz is glad that he and Katz have had the opportunity to help make this happen. "While pledging to support CMA's new photography galleries is a commitment with a 'capital C,' we again saw this as something critically important and within our reach. Bettina and I are both very proud and very humbled to be a small part of CMA during the most exciting time in the institution's history."

Looking back at his colorful career, Schwartz jokes that nothing has been black and white—except for the photography. All he can say now is, "Thank goodness for college requirements." ■■■



Exhibition Talks

Friedlander Exhibition Tours

Meet at exhibition entrance.
Saturdays, May 9 and 23, 1:30
Sunday, May 17, 1:30

Friedlander Talks

Sunday, April 5, 2:30 *Lee Friedlander*. Peter Galassi, chief curator of photography at the Museum of Modern Art in New York, offers his thoughts.

Saturday, April 18, 2:30 at the Akron Art Museum. *Lee Friedlander's Factory Valleys*. Barbara Tannenbaum, director of curatorial affairs at the Akron Art Museum, leads a gallery tour of the Lee Friedlander exhibition running concurrently in Akron.

Sunday, May 17, 2:30 *Lee Friedlander: Then and Now*. Rod Slemmons, director of the Museum of Contemporary Photography at Columbia College in Chicago, contextualizes Friedlander in the world of contemporary photography.

Art and Power Exhibition Tours

Meet at exhibition entrance.
Saturdays, April 4, 11, and 25, May 2, 16, and 30, 1:30
Wednesdays, May 6 and 20, 1:30
Fridays, April 10–May 8, 1:30
Sundays, April 5–26, May 3–24, 1:30

Art and Power Talks

Wednesday, April 22, 6:30
From "Fetish" to Power Figure. Constantine Petridis, curator of African art, explores the political and religious dimensions of power figures in Central Africa.

Wednesday, April 29, 6:30
Nkishi and Bwanga among Luba, Songye, and Luluwa Peoples. Curator Constantine Petridis sheds light on the shared philosophies underlying three related cultures in the Central African savanna.

Highlights Tours

Old Friends in New Spaces

Tuesday–Thursday at 1:30 plus 2:30
Saturdays and Sundays in the renovated 1916 building. Meet in the museum rotunda.

CWRU Lectures

The Visionary Dimensions of Raphael's Transfiguration

Wednesday, April 15, 4:30.
Christian K. Kleinbub, Ohio State University

The 20th Annual Harvey Buchanan Lecture: The American Art Museum

Wednesday, April 22, 4:00. Michael Conforti, director, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts

Art in Focus Talks

Wednesdays, 1:30. Meet in the rotunda. April 1 *Shared Traditions*; April 8 *Thomas Eakins's "Biglin Brothers Turning the Stake"*; April 15 *Friedlander*; April 22 *Tulipmania: The Art of Dutch Still-life*; April 29 *Friedlander*

Lecture Series

Photography: Lee Friedlander's "Generous Medium"

3 Wednesdays, April 15–29, 10:30–12:00

Photohistorian Michael Weil Jr. offers talks followed by discussion in the galleries. \$60, CMA members \$45; individual lectures \$20, CMA members \$15.

Watteau, Music and Theater

Sunday, April 19, 2:30

Georgia Cowart, CWRU professor, introduces the exhibition she is curating for the Metropolitan Museum of Art.

Coffee with a Curator

Wednesdays, April 1, 8, 22, and 29, 10:30–12:00

Join us for coffee and conversation with the Circle's best and brightest curators. Over the course of four weeks, meet with curators from Cleveland Botanical Garden, Western Reserve Historical Society, Cleveland Museum of Art, and Cleveland Museum of Natural History. Offered through Cuyahoga Community College. For information and registration, call 216–987–3975. \$60, limit 25.



Ingalls Library Programs

Book Club: *Tulip Fever*, by Debra Moggach

3 Wednesdays, April 8–22, 1:30–2:45

A structured look at art history through fiction and narrative non-fiction. \$45, CMA members \$35.

Collection in Focus

Thursday, April 2, 2:00–3:30

Come leaf through the handmade paper, handsewn binding, striking typography, and intricate woodcuts of *The Works of Geoffrey Chaucer*, the crown jewel of William Morris's Kelmscott Press, with discussion by Robin Katz of KSU's school of library science. Limit 20 for each session; pre-registration required. \$20, CMA members free.

Research Roadshow

Wednesday, April 29, 7:00–8:30

The Ingalls Library reference staff discusses the basics of art research using an object in your collection. Photographs of the object should be submitted to Matthew Gengler at least two weeks before the session. Objects may not be brought into the museum or Ingalls Library. Limit 5; one object per attendee for research assistance; pre-registration required. \$20, CMA members free.

Lee Friedlander. *Tokyo, Japan*, 1979. Gelatin silver print; 39.7 x 26.6 cm. Museum of Modern Art, New York. Acquired through the generosity of Shirley C. Burden

Talks on Asian Food and Culture

Food in Asian Art and Culture

2 Wednesdays, May 20, 27, 10:30–11:30. Marjorie Williams, director, education and public programs. \$45, CMA members \$38; individual lectures \$20, CMA members \$16.

May 20: *Chinese Cuisine: Spiritual Nourishment for the Afterlife*. Archaeological discoveries and research in the imperial libraries reveal much about one of the world's oldest cuisines.

May 27: *Japanese Cuisine: Feast for the Eyes*

Learn about the historical origins behind the presentation of Japanese cuisine, which is as important as its delicate flavors.

Community Sunday

Sunday Free for All

Sunday, April 5, 1:00–4:00

Join us for a day of free art activities and talks sure to delight young and old alike. Two drop-in workshops experiment with different photographic methods based on the special exhibition *Friedlander*. In *Shadowplay*, make your own print using the power of light and blueprint paper. In *Me, Myself, and I*, snap your own self-portrait using our digital imaging equipment.

Take a special family tour of the *Art and Power* exhibition at 2:00 and hear Barbara Eady tell African stories in the galleries at 3:00. And much more!

Art to Go

Let your class see and touch amazing works of art up to 4,000 years old. Contact Alicia Hudson Garr for more information at 216–707–2163, or call Alice Barfoot to schedule at 216–707–2459. Fee.

School Visits

School Tours

School tours of the permanent collection are offered Tuesday through Friday from 10:00 to 2:00. Tours are docent led and free of charge. Find tour information on our web site under educational programs or e-mail abarfoot@clevelandart.org.

Studio Sessions

Studio classes are 90 minutes (60 for pre-K and kindergarten) and include 20 minutes in the galleries and an hour in the classroom making art. Topics include *Castles and Knights*; *Animals in Art*; *Line, Shape, and Color*; *Landscapes*; *Let's Face It*; and more. \$100 (per class of about 20 to 25 students, pre-K & K about 15 students).

Special Studios in April

Images of Personal Power (based on the African exhibition) or *Pictures Tell the Story* (based on the *Friedlander* exhibition).

Exhibition Tours

Art and Power exhibition tours and *Friedlander* exhibition tours, Tuesday through Friday from 10:00 to 12:00. Tours are docent led and free of charge.

Monitored Drawing in the Galleries

Drawing or sketching with pencil for grades K–12 is allowed in the galleries when accompanied by a CMA staff member. Teachers should request a staff escort as soon as possible by using the registration form. Cost for a staff escort is \$50 per class of 25. Staff is present only to monitor the class and *not* to teach students to draw. Hours for monitored drawing are 10:00–11:30 and 12:30–2:00.

Educators Academy

Teachers Open House

Wednesday, April 22, 4:30–8:30

Art and Power in the Central African Savanna. Connect museum experiences with your curriculum and the Ohio Academic Content Standards. To register, call 216–707–2656.

Art Crew

A troupe of characters based on objects in the museum's permanent collection gives the CMA a touchable presence and vitality in the community. Free photos of visitors with the characters. \$50 nonrefundable booking fee and \$25/hour with a two-hour minimum for each character and handler. Contact Cathy Lewis-Wright at 216–707–2671 or clwright@clevelandart.org.

Adult Studio Classes

Learn from professional artists in small classes that ensure individual attention. For adults.

Chinese Brush Painting for Experienced Students

5 Tuesdays, March 31–April 28, 1:00–3:30. Mitzi Lai, instructor. \$110, CMA members \$90.

Advanced Watercolor

8 Wednesdays, April 1–May 20, 9:30–12:00, Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Drawing

8 Wednesdays, April 1–May 20, 1:00–3:30, Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Watercolor in the Evening

8 Wednesdays, April 1–May 20, 6:00–8:30, Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Beginning Watercolor

8 Thursdays, April 2–May 21, 9:30–12:00, Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Class Registration: 216–421–7350

There is a \$10 late fee per order beginning one week before the class starts. Classes with insufficient registration are canceled three days prior to class, with enrollees notified and fully refunded.

Summer Museum Art Classes

Taught by artists and art educators, each class visits the art galleries and works on studio projects.

Summer Classes

More classes, more creativity!

Two summer class choices: 10 weekdays, Tuesdays and Thursdays, June 30–July 30, or 5 Saturdays, June 27–August 1. Morning and afternoon classes: 10:00–11:30 or 1:00–2:30

Parent and Child (age 3) mornings only, both sessions; *More Mini-Masters* (ages 4–5); *Hands On!* (ages 5–6); *Inside/Outside* (ages 6–8); *Around the World* (ages 8–10); *Colossal Creations* (ages 10–12), mornings only, both sessions; *Printmaking* (ages 10–12) and *Teen Drawing* (ages 13–17), afternoons only both sessions.

Summer Fees

Weekdays session: \$120, CMA Family-level members \$100. Parent and Child: \$140/\$120. Saturday session: \$60/\$50. Parent and Child: \$70/\$60. Members registration begins April 1, nonmembers April 15. For more information, visit the web site.

Claymation

10 classes Tuesdays and Thursdays, weekday mornings only. \$300, CMA members \$250.

NEW

Summer smARTS

Tuesday–Friday, August 11–14, 1:00–4:00

Dive into the arts! Immerse yourself in a new skill or just have fun in this nearly weeklong session of artmaking for children and teens.

Paper, Paint and Print! (ages 6–10), *Drawing Outdoors and Indoors, Too!* (ages 8–12), *Jewelry Bazaar* (ages 10–14), *Digital Filmmaking* (ages 13–17). \$100, CMA Family-level members \$80. Extra supply fees may apply.

Parade the Circle

Circle of Masks Festival

Sunday, April 26, 1:00–4:00. This free kickoff event for parade season highlights the parade theme, *Chiaroscuro: Beguiling the Penumbra*. Artists Debbie Apple-Presser (*Secretly Powerful*) and Hector Castellanos Lara (*Fantastic Photo Layers*) help you create masks at drop-in workshops from 1:00 to 3:15. At 1:30 and 2:30 Ian Petroni and Mark Jenks present *The Idea Never Used* and at 2:00 and 3:00 African Soul International performs *Triba-A*, a masked dance of protection from Guinea, West Africa, with choreography by Sistah Jewel Conteh and special guest Hamidou Koivoigui. Audience-interactive finale at 3:30. Parade posters and T-shirts for sale. Flyers available in the lobby or see www.clevelandart.org/mask for more details.

Parade the Circle

Celebrate the 20th annual Parade the Circle on June 13, 11:00–4:00, parade at noon. The museum produces the parade. University Circle Inc. produces Circle Village with activities presented by Circle institutions, entertainment, and food. Join the parade for \$6/person. For info, call 216–707–2483 or email neisenberg@clevelandart.org.

Basic Parade Workshops

Create your parade entry. Workshops begin May 1 and are Fridays 6:00–9:00, Saturdays 1:30–4:30, and Sundays 1:30–4:30 until the parade. A workshop pass (individuals \$50; families \$150 up to 4 people, \$25 each additional person) entitles you to attend all basic workshops; fee includes parade registration. Children under 15 must register and attend with someone older. Drop-in registration for all workshops or the parade. Watch for info in next month's magazine.

Volunteers

More than 100 volunteers are needed each year in advance and on parade day. Call 216–707–2593 for more information.

VIVA! & Gala Around Town

Witness the World

"Superb!"—*The Plain Dealer*

This month, three masters of their art perform. First, one of the most revered pianists of our time, Krystian Zimerman, makes his Cleveland recital debut. Then the "queen of fado" Mariza sings the evocative passion songs of Portugal (don't miss *Fados*, by filmmaker Carlos Suarez; see film listings). Finally, Basil Twist offers his "Dogugaeshi," a multidisciplinary performance steeped in the traditional Japanese stage mechanism technique (see article on page 6).

Take advantage of our 50-20 discount program. The first 50 who call for tickets to any of our April VIVA! and Gala concerts will receive a 20% discount off the single ticket price. Call the CMA box office at 1-888-CMA-0033.

For full series details, including directions and parking information, visit www.clevelandart.org/viva.

Zimerman

Krystian Zimerman

Friday, April 3, 7:30
PlayhouseSquare

"Exquisite . . . jaw-droppingly virtuosic playing . . . Zimerman masters everything."—*Los Angeles Times*

One of the most revered pianists of our time appears in his Cleveland recital debut. Internationally known for his landmark recordings and performances of the great masterworks with the major orchestras of the world, Zimerman ultimately prefers instead to connect with new audiences in solo recital—a rare and thrilling treat. \$41, CMA members \$39.

Mariza: The Passion Songs of Portugal

Friday, April 10, 7:30
PlayhouseSquare

"One of the world's great divas."
—*The Times* (London)

Selling out the world's top concert halls, from New York to Moscow and from the Sydney Opera House to the Barbican, the renowned singer enchants audiences with her remarkable interpretations of fado—the passion songs of Portugal. This is one concert you cannot miss! \$41, CMA members \$39.



Mariza

Basil Twist's "Dogugaeshi"

Thursday, April 30 and Friday, May 1, 7:30
Saturday, May 2 and Sunday, May 3, 3:00 and 7:30
Brooks Theatre, Cleveland Play House

"A gorgeous, cavorting dance."
—*The New York Times*

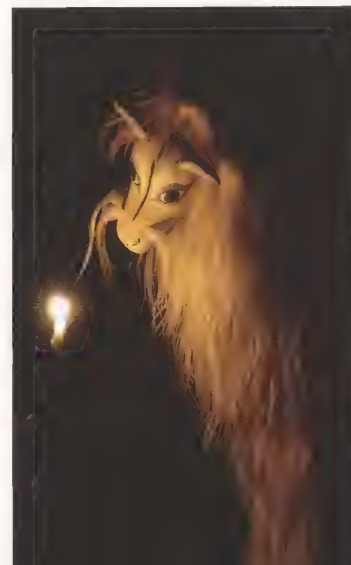
Master puppeteer Basil Twist unfolds an intimate, abstract, contemporary journey of images and emotions influenced by the rarefied tradition of Japanese dogugaeshi. This hour-long performance features original shamisen compositions created and performed live by master musician Yumiko Tanaka. The multidisciplinary production blends Twist's signature puppetry with superb video projection, lighting, and sound design. Not suitable for children under 12. \$41, CMA members \$39. Presented in collaboration with the Cleveland Play House's FusionFest.

Twist's Fox

CHANGE IN SCHEDULE Karbido's "Table"

Saturday, May 16, 7:30

Due to the cancellation of their entire U.S. tour, Karbido will not appear as originally scheduled. Patrons holding tickets for the concert may use them as credit toward other shows, return them as a tax-deductible donation to the museum, or get a refund.



Central African Art and Power on Screen

Four recent films complement our current special exhibition *Art and Power*. Admission to each is \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one CMA Film Series voucher.

Pièces d'identité (Pieces of Identity) Wednesday, April 1, 7:00

Directed by Mweze Ngangura. In this modern-day fairy tale, a Congolese king has a series of misadventures when he journeys to Europe to find his long-lost daughter. (France/Congo/Belgium, 1998, color, subtitles, 35mm, 93 min.)

Kirikou and the Sorceress Wednesday, April 8, 7:00 Saturday, April 11, 1:30

Directed by Michel Ocelot. In this delightful animated film based on an African folk tale, a baby boy



Kirikou and the Sorceress

battles an evil sorceress who has put a spell on his village. Music by Youssou N'Dour. Parental advisory: film contains nudity. (France/Belgium/Luxembourg, 1998, color, subtitles, 35mm, 74 min.)

On the Rumba River Friday, April 10, 7:00 Saturday, April 11, 3:00

Directed by Jacques Sarasin, with Antoine "Wendo" Kolosoy. Congolese music superstar Papa Wendo, father of the rumba, is profiled

in this joyful new film. Cleveland theatrical premiere. (France, 2007, color, subtitles, 35mm, 82 min.)

Lumumba Wednesday, April 15, 6:45

Directed by Raoul Peck, with Eriq Ebouaney. This brisk historical drama follows the rise and demise of Patrice Lumumba who, in 1960, became the first prime minister of the independent Congo. (France/Belgium/Germany/Haiti, 2000, color, subtitles, 35mm, 115 min.)

Friday-Night First Runs

Four acclaimed new movies receive their first Cleveland showings. All repeat on Saturday or Sunday afternoon. Admission to each is \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one CMA Film Series admission voucher.

FILMMAKER IN PERSON! **Munyurangabo** Friday, April 3, 6:45 Saturday, April 4, 1:30

Directed by Lee Isaac Chung. Two teenage Rwandan boys seek justice in the aftermath of their country's 1994 genocide in this acclaimed, poetic debut film shot in Rwanda's native language of Kinyarwanda by a young Korean-American filmmaker who didn't know the language but worked with native speakers. Chung will appear in person at both screenings. Cleveland premiere. (Rwanda/USA, 2007, color, subtitles, 35mm, 97 min.)

On the Rumba River Friday, April 10, 7:00 Saturday, April 11, 3:00 See listing above for details.

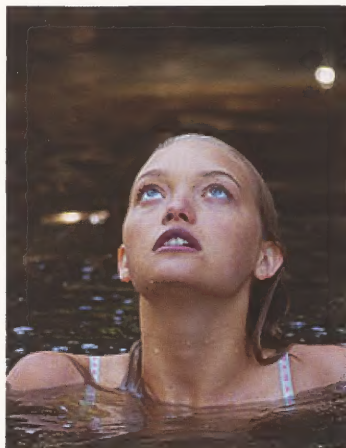
Fados Friday, April 17, 7:00 Sunday, April 19, 1:30

Directed by Carlos Saura, with Mariza, Cesária Évora, et al. The latest music film by Carlos Saura

(*Flamenco, Tango*) focuses on *fado*, Portugal's melancholy musical genre, and on the accomplished *fadistas* who sing it, accompanied by instrumentalists and dancers. Among the movie's many performers is Mariza, who appears at Playhouse Square on April 10. Cleveland premiere. (Portugal/Spain, 2007, color, subtitles, 35mm, 85 min.)

The Black Balloon Friday, April 24, 7:00 Sunday, April 26, 1:30

Directed by Elissa Down, with Toni Collette, Rhys Wakefield, Luke Ford, and Gemma Ward. In this powerful drama that won six Australian Film Institute awards (including Best Film, Direction, and Original Screenplay), a Sydney family tries to cope with a teenage son who has severe autism. Cleveland premiere. (Australia/Britain, 2008, color, 35mm, 97 min.)



U.S. Premiere!

Lee Breuer and Maude Mitchell in Person!

Mabou Mines DollHouse Sunday, April 5, 1:30

Directed by Lee Breuer, with Maude Mitchell. Avant-garde theater collective Mabou Mines' bold, biting reimagining of *A Doll's House* turns Ibsen's drama into high comedy. The men are played by actors no more than 53 inches tall, while the women are all around six feet. Adapted for the screen by its Obie-winning creator Breuer, the film preserves the lead performance of fellow Obie-winner Maude Mitchell. Breuer and Mitchell will appear in person to answer audience questions after today's screening of this movie. In English. (France, 2008, color, DVD, approx. 90 min.) Admission \$10, CMA members \$8, seniors 65 & over \$7, students \$5. No CMA Film Series vouchers accepted.

Back by Popular Demand

A return engagement for one of last winter's most popular films! Admission \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one CMA Film Series voucher.

Harvard Beats Yale 29-29 Wednesday, April 29, 7:00

Directed by Kevin Rafferty, with Tommy Lee Jones. This "preposterously entertaining" (*The New York Times*) new documentary recounts the fabled 11/23/68 game between undefeated Yale (led by legendary quarterback Brian Dowling, a St. Ignatius grad and inspiration for Doonesbury's B.D.) and Yale's longtime arch-rival, Harvard, also undefeated that year. "The best football movie I've ever seen." —J. Hoberman, *Village Voice*. Cleveland premiere. (USA, 2008, color, Beta SP, 105 min.)

What to Expect

Follow the Art Detour from the north lobby and parking garage to get to the open galleries.

Café and store in north lobby area

The museum café, with a revised menu of convenient options, is in a new space, just to the left as one enters the north lobby. The store is in a temporary site next to the elevators in the north lobby.

Next big milestone

The permanent collection galleries of the east wing (19th-century European art, Impressionism, modernism, and contemporary art, plus photography and prints and drawings) open in June.

Parking: Use the tunnel

Stay warm and dry! All museum parking is consolidated in the expanded garage, accessible by way of Jephtha Drive at the northeast corner of the museum (down the hill to the right as one faces the striped Breuer building).

You can enter the museum from the garage without going outside.



The renovation of Gartner Auditorium necessitates creating a fenced staging area between the north entrance and the top level of the parking garage for about one year, but this should not significantly disrupt visitor access. Gartner is scheduled to reopen next winter.

South doors open March 31!

And here's a good sign: the south doors are open for the season as of March 31.

Textile Events

A Magical Journey: From Fashion Design to the Art of the Doll

Wednesday, April 1, 7:00

After 35 years, Moroccan-born Georgette Benisty closed her successful high-end dress business on Boston's fashionable Newbury Street to follow her heart. Her exquisitely crafted dolls reveal refined, sophisticated fabric collage interweaving her past and present. Lecture free to TAA members and full-time students; \$5 at the door for general public. For further information contact sjones@oberlin.net or 440-774-3671.

Workshop: An Exploration in the Art of Dollmaking

Thursday and Friday, April 2-3, 10:00-4:00

Georgette Benisty. Learn techniques adapted from high-fashion sewing to create a doll filled with personality. Create a head from paper clay or resin, collage a dress from an eclectic array of beautiful fabrics, and embellish by texturizing, painting, and embroidering. Basic hand-sewing skills needed. \$240, TAA members \$180; supplies \$10. For registration form, see TAA's website. Contact: Mary Louise Van Dyke, 440-775-3437; mlvandyke@oberlin.net.

Family Day

Saturday, April 18, 1:00-4:00
Canton Museum of Art
Cultural Center for the Arts
1001 Market Avenue North, Canton

TAA members, in conjunction with the Canton Museum of Art, present a family day complete with hands-on projects related to the kimono. Make-and-take offerings for smaller children include a decorated fan, origami Samurai hat, and simple Japanese-themed coloring pages—no fee, drop-in. Older children and adults can enjoy a Shibori dyeing project and a Japanese book project—no fee, but registration required. Contact: Laurie Harbert, laurie@artsinstark.com or 330-453-1075 ext. 208.

Memories

There are as many reasons for supporting the Cleveland Museum of Art as there are people who do so, but sometimes a donor expresses particularly moving personal sentiments, as in this 2006 letter.

Dear Sir,

During our teen years in the 1930s, a group of 6-12 of us, after church, would walk from St. Clair Ave. and E. 105th St. to the Art Museum, regardless of the weather.

In the museum we each went our separate ways. We were all very quiet.

About 30 years ago, my husband Harry and I flew from California just to see the museum and Severance Hall again. We were awed by the fountain's beauty: we remembered when it lay in sections in the

basement. But when we saw *The Thinker*, we held each other and cried. The curator came out to see what was wrong; he explained the bombing.

Inside the museum I immediately looked for the *Turtle Boy* in the armoury room. He told us the *Turtle Child* was in the new section in the rear!

After 64 years of marriage, filled with deep love of the arts, I lost Harry last year. I want to thank you for all our memories (and for the pond and the swans).

Most sincerely,

Alyce J. Setnik

P.S. Will you please cash this in 2-4 days?

Enclosed was a check for \$25,000 with one word written on the memo line: "Memories."

Museum Hours

Tuesday, Thursday, Saturday,
Sunday 10:00-5:00
Wednesday, Friday
10:00-9:00
Closed Monday

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216-421-7340
1-877-262-4748

Web Site

www.clevelandart.org

Box Office

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659
Nonrefundable service fees apply
for phone and internet orders.

Membership

216-707-2268
membership@clevelandart.org

Museum Store

216-707-2333

Special Events

216-707-2141

Ingalls Library Hours

Tuesday-Friday 10:00-5:00
Wednesday until 9:00
Reference desk: 216-707-2530

Parking Garage Open!

\$5 for 15 minutes to 2.5 hours;
\$1 per 30 minutes thereafter to \$10
max. \$5 after 5:00

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Questions? Comments?

magazine@clevelandart.org



\$ Admission fee R Reservation required T Exhibition ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
<p><i>Fados</i></p> 			<p>1 Members Registration Begins Summer Museum Art Classes R\$ Adult Studio Begins 9:30–12:00 <i>Advanced Watercolor</i> R\$ Adult Studio Begins 1:00–3:30 <i>Drawing</i> R\$ Art in Focus 1:30 <i>Shared Traditions</i> Adult Studio Begins 6:00–8:30 <i>Watercolor in the Evening</i> R\$ Textile Talk 7:00 <i>Georgette Benisty</i> R\$ Film 7:00 <i>Pièces d'identité (Pieces of Identity)</i> \$</p>	<p>2 Textile Workshop 10:00 <i>Georgette Benisty</i> R\$ Highlights Tour 1:30 Library Program 2:00–3:00 <i>Collection in Focus</i> RT Adult Studio Begins 6:00–8:30 <i>Beginning Watercolor</i> R\$</p>	<p>3 Adult Studio Begins 9:30–12:00 <i>Advanced Watercolor</i> R\$ Textile Workshop 10:00 <i>Georgette Benisty</i> R\$ Highlights Tour 1:30 Film 6:45 <i>Munyurangabo</i> \$ Around Town Performance 7:30 Playhouse Square. <i>Krystian Zimmerman</i> \$</p>	<p>4 Exhibition Tour 1:30 <i>Art and Power</i> Film 1:30 <i>Munyurangabo</i> \$</p>
	<p>5 Family Day 1:00–4:00 <i>Art and Power</i> and <i>Friedlander</i> Exhibition Tour 1:30 <i>Art and Power</i> Film 1:30 <i>Mabou Mines DollHouse</i> \$ Guest Lecture 2:30 <i>Lee Friedlander</i>, Peter Galassi, photography curator, MoMA</p>	<p>6 Museum Closed</p>	<p>7 Adult Studio Begins 1:00–3:30 <i>Chinese Brush Painting</i> R\$ Highlights Tour 1:30 Nia Coffee House 6:00 1925 Coventry Road R\$</p>	<p>8 Art in Focus Tour 1:30 <i>Thomas Eakins's "The Biglin Brothers Turning the Stake"</i> Book Club Begins 1:30 <i>Tulip Fever</i>, Debra Moggach R\$ Film 7:00 <i>Kirikou and the Sorceress</i> \$</p>	<p>9 Highlights Tour 1:30</p>	<p>10 Exhibition Tour 1:30 <i>Art and Power</i> Cafe Bellas Artes 6:30 Film 7:00 <i>On the Rumba River</i> \$ Around Town Performance 7:30 Playhouse Square. <i>Mariza: The Passion Songs of Portugal</i> \$</p>
<p>12 Exhibition Tour 1:30 <i>Art and Power</i> Highlights Tour 2:30</p>	<p>13 Museum Closed</p>	<p>14 Highlights Tour 1:30</p>	<p>15 Lecture Series Begins 10:30–12:00 <i>Photography: Lee Friedlander's "Generous Medium"</i> R\$ Art in Focus Tour 1:30 <i>Friedlander</i> Lecture 4:00 <i>Raphael's Transfiguration</i>, Christian K. Kleinbub Film 6:30 <i>Lumumba</i> \$</p>	<p>16 General Registration Begins Summer Museum Art Classes R\$ Highlights Tour 1:30</p>	<p>17 Exhibition Tour 1:30 <i>Art and Power</i> Film 7:00 <i>Fados</i> \$</p>	<p>18 Highlights Tour 2:30 Akron Exhibition Tour 2:30 at the Akron Art Museum, Barbara Tannenbaum Exhibition Tour 2:30 <i>Friedlander</i>, by curator Tom Hinson</p>
<p>19 Exhibition Tour 1:30 <i>Art and Power</i> Film 1:30 <i>Fados</i> \$ Highlights Tour 2:30 Lecture 2:30 <i>Watteau, Music and Theater</i>, Georgia Cowart</p>	<p>20 Museum Closed</p>	<p>21 Highlights Tour 1:30 Nia Coffee House 6:00 1925 Coventry Road R\$</p>	<p>22 Art in Focus Tour 1:30 <i>Tulipmania: The Art of Dutch Still-life</i> Lecture 6:30 <i>From "Fetish" to Power Figure</i>, Constantine Petridis</p>	<p>23 Highlights Tour 1:30</p>	<p>24 Exhibition Tour 1:30 <i>Art and Power</i> Film 7:00 <i>The Black Balloon</i> \$</p>	<p>25 Exhibition Tour 1:30 <i>Art and Power</i> Highlights Tour 1:30</p>
<p>26 Circle of Masks Festival 1:00–4:00 <i>Mask making</i> 1:00–3:15 and performances 1:30–4:00 Film 1:30 <i>The Black Balloon</i> \$ Exhibition Tour 1:30 <i>Art and Power</i> Highlights Tour 2:30</p>	<p>27 Museum Closed</p>	<p>28 Highlights Tour 1:30</p>	<p>29 Art in Focus 1:30 <i>Friedlander</i> Lecture 6:30 <i>Power Objects and Power Figures Among the Luba</i>, Constantine Petridis Library Program 7:00–8:30 <i>Research Roadshow</i> RT Film 7:00 <i>Harvard Beats Yale</i> 29–29 \$</p>	<p>30 Highlights Tour 1:30 Around Town Performance 7:30 Cleveland Play House. <i>Basil Twist's "Dogugaeshi"</i> \$ <i>Female figure. Luba, D.R.C. Wood, cloth, metal, beads; h. 43.2 cm. Collection Margaret H. Demant. Photo: © Dirk Bakker, Huntington Woods, Michigan</i></p>		



THE CLEVELAND MUSEUM OF ART

In University Circle
1150 East Boulevard
Cleveland, Ohio 44106-1797

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**Dated Material
Do Not Delay**

Exhibitions at the Museum

Art and Power in the Central African Savanna

Through May 31

See 59 Central African sculptures whose original purpose was to mediate between the human and spirit worlds. Free.

This exhibition is organized by the Cleveland Museum of Art. Support for education and public programs has been provided in part by members of the Friends of African and African-American Art and the African-American Advisory Committee.

Friedlander

Through May 31

The iconic and witty American photographer Lee Friedlander is celebrated in this expansive retrospective of some 360 images. Free.

This exhibition is organized by the Museum of Modern Art, New York. Made possible by Fred and Laura Ruth Bidwell, Agnes Gund, Toby Devan Lewis, and Mark Schwartz and Bettina Katz.

Touring Exhibitions

Fabergé, Tiffany, Lalique

Through May 31, Fine Arts
Museums of San Francisco, Legion
of Honor

Medieval Treasures from the Cleveland Museum of Art

Through June 7, Frist Center for
the Visual Arts, Nashville

Collection Loans

See works from the Cleveland collection in exhibitions worldwide

National

Paul Outerbridge: Command Performance, J. Paul Getty Museum of Art, Los Angeles, through August 9. The CMA has wonderful holdings of modern photographs and is a significant lender to this show.

Grand Scale: Oversize and Composite Prints from the Age of Titian and Dürer, Philadelphia Museum of Art, through April 26. Cleveland contributes several magnificent prints.

Asian Journeys: Collecting Art in Post-war America, Asia Society Museum, New York, through August 9. The CMA was an early leader among American museums collecting Asian art, as seen in this show.

Titian, Tintoretto, Veronese: Rivals in Renaissance Venice, Museum of Fine Arts, Boston, through August 16 and Musée du Louvre, Paris, September 14, 2009–January 4, 2010. Major Italian masters standing toe-to-toe thanks to international lenders including the CMA.

Kimono as Art: The 20th Century Masterworks of Itchiku Kubota, Canton Museum of Art, through April 26. These loans support a beautiful textile exhibition.

A Voluptuous Taste: French Painting in the Age of Madame de Pompadour, Portland Art Museum, Oregon, through May 17. Part of a French-American FRAME collaboration.

International

Exposition Akhenaton, Palazzo Bricherasio, Turin, through June 14. An exhibition on the Pharaoh Akhenaten without loans from Cleveland would be incomplete.



The installation of the Impressionist, modern, and contemporary art collections is well under way, as visitors passing by the glass doorways can see.

COVER, from ART AND POWER: *Male figure* (detail). Songye, D.R.C. Wood, horn, metal, beads, fiber, pelts, snake skin; h. 90.5 cm. Ethnographic Museum, Antwerp (AE 1940.1.47). Photo: © Ethnographic Museum, Antwerp, photography Michel Wuyts